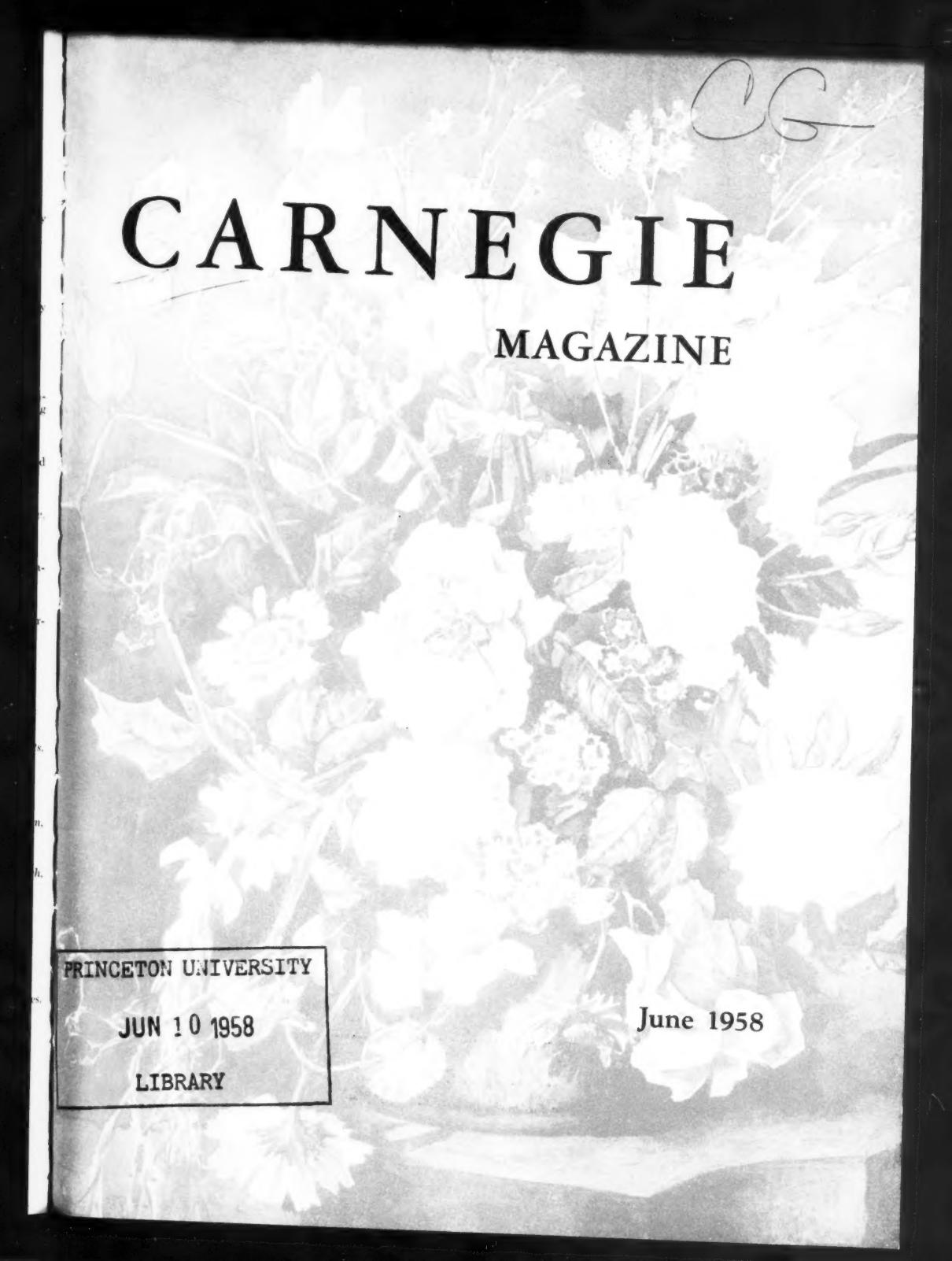


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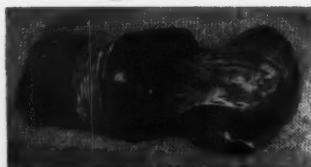
PRINCETON UNIVERSITY

JUN 10 1958

LIBRARY

June 1958

Primitive tools
used by Eskimos



*A snow pick and a hide flesher.
From the collection of the Carnegie Museum.*



THE ECONOMY OF THE ESKIMO

Generally, the Eskimo civilization has remained a communal system of living except for the areas of Alaska and Greenland where some Eskimos have assumed the white man's mode of living.

Under this centuries-old system, raw materials are communal property, while home-made articles are private property. The work load is divided so that the men take care of hunting and fishing while the women prepare skins, render fats and oils, make clothing and tents. The Eskimos have no government or police, as our society knows these institutions.

Eskimos make all the items necessary to their existence. Within their communal living system, a basic currency system is unnecessary. However, in dealing with traders, Eskimos barter furs and skins for metal weapons and utensils.

Without extensive trade or industry . . . living in self-sufficient surroundings . . . the Eskimos have found no need to coin money or develop banking practices.

And so it is always with simple economies. Only as an economy becomes more intricate and developed, do banking and monetary practices appear that facilitate the commercial advancement of a country.

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COVER

One of the flower paintings by Andrey Avinoff of which many Pittsburghers are so fond. From 1926 to 1945 Dr. Avinoff was director of Carnegie Museum. This water color, *In the Dutch Manner*, is owned by Mrs. Alan M. Scaife.

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SUMMER CALENDAR

OUTDOOR DRAWING AND PAINTING

Roy Hilton and Raymond Simboli will each give a six-weeks' course stressing techniques of landscape drawing and painting, beginning the last week of June. Registration fee \$12.00. Contact the Division of Education at Carnegie Institute for details, MA 1-7300.

CONTEMPORARY PRINTS

CONTEMPORARY PRINTMAKERS: SCHOOL OF PARIS may be seen in third-floor gallery J through October 1. Among the artists are Arp, Manessier, Esteve, Dubuffet, Adam, Singier, Friedlaender, and Hartung.

SUNDAY ORGAN RECITALS

Marshall Bidwell presents a recital on the great organ of Music Hall each Sunday afternoon from 4:00 to 5:00 o'clock, sponsored by the Arbuckle-Jamison Foundation. These continue through June, resume October 5.

IN THE TREASURE ROOM

NINETEENTH-CENTURY DOMESTIC STAFFORDSHIRE from the Carnegie Institute collection will be exhibited during the summer, beginning late this month. The tableware, mainly produced on a large scale in England and exported to the world, was highly popular in America.

DEPARTMENT OF FINE ARTS

First Floor . . . SCULPTURE COURT of white Pentelic marble, built to resemble the Parthenon, exhibits casts of classical sculpture and objects from the decorative arts collection. The **HALL OF ARCHITECTURE**, a very free adaptation of the Mausoleum of Halicarnassus, contains a large group of architectural casts that are a compendium of Western building history.

Second Floor . . . Paintings on permanent exhibition from the Department of Fine Arts collection. The "old masters" are in gallery A; modern Europeans in B, including Derain, Kirchner, Léger, Monet, Monticelli, Pissarro, Redon, Rouault, and three oils by Pablo Picasso lent by Mary Callery; the Americans in C, including Bellows, Blythe, Burchfield, Harnett, Homer, Kane, Maurer, Prendergast, and Whistler. **HALL OF DECORATIVE ARTS** with objects of ivory, wood, metal, pottery, from many times and places. Recent acquisitions in the **ALCOVE** include paintings by Giacometti, Ubac, and Arp; a pencil drawing by Morgan Russell; an Arp sculpture; and a collage by Kurt Schwitters.

Third Floor . . . Paintings among those purchased by the Institute during the past five years are displayed in the **GYMNASIUM** of **CONTEMPORARY ART**, including works of Bazaine, De Kooning, Jackson Pollock, and Manessier.

FOR THE CHILDREN

Drawing lessons, "Art in Nature," will be given Tuesday and Thursday mornings at 8:45 A.M., from June 26 through July 31, for ten- to twelve-year-olds.

Nature classes for six- to sixteen-year-olds, grouped by ages, will be held for six weeks beginning July 7. The groups will each meet twice a week. Local sightseeing trips will be taken.

Story hour for five- to twelve-year-olds continues each Saturday afternoon at 2:15 o'clock all summer.

During July and August there will also be storytelling by Library staff members on Wednesdays at 2:15 P.M.

1908 REMINISCENCES

Honoring the fiftieth year of *The Wind in the Willows* by Kenneth Grahame, a landmark among children's books, the Pittsburgh Doll Club will arrange a display of books, dolls, and toys popular among children in 1908 at the Library and Museum, late this month.

MUSEUM

First Floor . . . DEADLINE FOR WILDLIFE, conservation exhibit sponsored by the Pennsylvania Game Commission: farmscape mural, mountain waterfall, family groups of small mammals. **MARINE HALL** with big-game and coral-reef fishes. **Dinosaur Hall**'s world-famous Jurassic collection, including *Diplodocus carnegii*, *Apatosaurus louisae*, and *Tyrannosaurus Rex*; also many ammonites. **Fossil MAMMAL HALL** with Cenozoic specimens. **INSECT AND INVERTEBRATE HALL**: enlarged glass models, habitat groups, an insect family tree, invertebrate specimens. **BIRD AND REPTILE HALL**: bird habitat groups, Bird of Paradise specimens, the poisonous and nonpoisonous snakes of Pennsylvania. **PEOPLE OF INDIA**. **COSTUMES OF THE TURN OF THE CENTURY**. **MILITARY DECORATIONS**. **EXHIBIT OF THE MONTH**. **WE HUMANS**.

Second Floor . . . MAMMAL HALL featuring habitat groups of North American and African mammals including the new Glacier Bear exhibit, models of all the big-game mammals of North America, specimens of more than forty Pennsylvania mammals. **PLANT HALL** with habitat groups demonstrating ecology. **GREINER DOLLS**. **LIGHTING DEVICES**. **OLYMPIC POSTMARKS**.

Third Floor . . . AMERICAN INDIAN HALL with life-size figures of Sioux, Hopi, Zuni, Navajo, Yuma, and Chippewa Indians; also arrowheads and spear points, pots, and bone fishhooks from the tri-state area. **ANCIENT NEAR EAST HALL** with an Egyptian burial boat, a pre-dynastic burial, mummies of people, animals, and birds, together with jewelry, tools, and textiles. **ANCIENT SOUTH ARABIA** excavations exhibit. **TRANSPORTATION HALL** with models of vehicles.

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GLACIER BEAR

OSSHIN AGATHON AND JOHN GUILDAY

AMID a crescendo of snow-capped peaks, the Pacific coast ranges reach heights of over eighteen thousand feet near Yakutat Bay, eleven hundred miles northwest of Seattle—as American as third base, yet as wild and grandly aloof as when the Danish explorer Vitus Bering first sighted them in 1714.

Like a row of "coke" bottles on a warm day, these majestic mountains cool the moist sea winds that drive in upon them from the west, fresh from the warm Japan Current, and up to 327 inches of snow are dumped in a year upon this southern Alaskan coastline.

Cool, rainy, often fog-bound springs and long winters of heavy snowfall—although the summers are often quite sunny and dry—combine to build up an enormous snow load

upon the mountains. Melting and evaporation are retarded to such an extent that the glaciers of the Gulf of Alaska are the most extensive on the North American continent. Near Yakutat many ride down the mountain valleys clear to tidewater. Such glaciers as Hubbard, Turner, Black, Haenke, spill into the narrows at the head of Yakutat Bay called Disenchantment Bay. Its inner waters are covered in the spring and summer with floating icebergs calved from the crumbling seaward fronts of these huge frozen rivers. Beaches, wherever glaciers or mountains do not end abruptly into the sea, are strewn with boulders and littered at low tide with ice floes as big as houses.

The heavy precipitation and relatively mild climate are favorable for the growth of heavy stands of Sitka spruce, except in the immediate vicinity of the glaciers, which act as huge natural cooling units. Cottonwoods and alders thicket the slopes. Vast areas are either sterile ice fields, bare, glacier-polished rock, or morainic soil too new to support any vegetation, where receding glaciers such as Nunatak or the huge Malaspina have withdrawn for miles in a short span of years.

A wilderness of bald eagle, wolves, salmon runs, big brown bear, and lofty mountains—this is the background of Carnegie Museum's newest habitat group and the home of one of North America's big-game oddities, the extremely rare glacier bear.

Black bear are common along the southern Alaskan coast, and here, although apparently nowhere else in their broad range, they occasionally produce a rare, silvery-gray mutation—the glacier bear. In this region the black bear or their silvery mutants belong to a geographically well isolated *emmonsii*

Dr. Agathon, president of the Wornock Mills, Inc., is a sportsman and conservationist. Born in Cairo, Egypt, educated in Switzerland and France as a chemical engineer, he received his degree of doctor of physical sciences from the University of Geneva in 1927. He is an active member of the Explorers Club, American Geographical Society, New York Zoological Society, Arctic Institute, American Polar Society, Conseil International de la Chasse, the American Society of Mammalogists, and is an associate benefactor of the American Museum of Natural History. He has had many years of experience in big-game hunting throughout the North American wildernesses.

In the summer of 1953, following a trip to Alaska, Dr. Agathon traveled to Ungava, in the eastern subarctic, for the American Museum, and there met J. Kenneth Doutt, curator of mammals at Carnegie Museum. Out of this, plans developed for the just completed glacier bear group. Dr. Agathon, in subsequent years, gathered all the specimens and materials required for the display. Statements about the bear themselves in this article are directly from his experience.

Mr. Guilday, a graduate of the University of Pittsburgh, is assistant curator of comparative anatomy at Carnegie Museum.



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race. Curiously enough, no black bear are found on the rarely visited north shore of Yakutat Bay, where, however, a huge brown bear (*Ursus dalli*) occurs.

But glacier bear, i.e., bear of the unique silver-gray fur, are not restricted to the *emmonsii* race; they have been found occasionally in other races of black bear from the Pacific Northwest. An almost white variant, the kermode bear, occurs on Gribble Island off the coast of British Columbia, hundreds of miles south of the main habitat of the glacier bear. And gray specimens have been taken on such isolated places as Kuiu Island or on the mainland on the slopes of Sumdum Bay, as well as at a few inland localities. These bear belong to geographic races of black bear quite distinct from *emmonsii*:

Aside from their obvious color differences, glacier bear cannot be separated from their black brothers and sisters. All freely interbreed and draw no color line. I have seen a black female with three glacier bear cubs, a glacier bear sow with one black and one glacier bear cub, and a mated pair composed of a dark glacier bear (young boar) and a mature black sow. In view of this, it is not surprising that quite often some white hairs are found in the pelts of the black *emmonsii* where glacier bear occur.

The typical color of the glacier bear is a silvery gray, with the characteristic markings a darker or almost black shade: darker face and ears, dark paws, darker median line through the length of the back, and darker tail. However, with luck, dark "blue" or "silver-blue" phases and several paler shades of gray varying all the way to the extremely rare, almost pure-white color phase may be encountered over many years of observation.

Glacier bear fur is very thick, lustrous, and silky, not so coarse as other black bear fur. When the pelts were first brought back

to the Imperial Court at Moscow by Russian sea-otter hunters, they are reputed to have fetched fortunes. Very few specimens over many decades have to this day been secured by sportsmen.

Under certain lighting conditions glacier bear will appear bright blue (as will Stone's sheep) and are often, as a result, called blue bear. In the spring they may appear bright green! This weird effect is caused by the discharge of pollen from the alder flowers as the bear travels through the thickets. The pollen adheres to its greasy fur and gives a startling appearance to the animal.

The glacier bear is not a large black bear; a 250-pound boar would be a big one. (Exceptional Pennsylvania black bear will tip the scale at 500 pounds.) Females are smaller and more slender. They lack the thicker neck and the heavier, rounded head of the males, which is quite distinctive and easily recognized at a distance.

Like all bears they are great travelers, highly individualistic, and totally unpredictable. Each one will have his own "character," some shy and deliberate, others restless, curious, even bold. This unpredictability makes the animal a hard one to study and to hunt. To see a glacier bear for a little while, even in the heart of their territory, is a rare bit of luck. Like all bears, their eyesight is poor, but their "nose" and hearing extremely keen.

Their enemies, while few, are formidable indeed. As a result these bear are alert and relatively timid animals. The immense brown bear that range up and down the southern Alaskan coast will kill these smaller bear on sight, and a brown bear, for all his lumbering poundage, can easily overtake a fleeing black bear on level ground. Because of these domineering brownies, glacier bear do not frequent the salmon spawning streams in the summer or in the early fall. These are

"owned" by the brown bear, who put in long hours during the height of the salmon runs, mouthing salmon out of the shallows and onto the shore to be converted into bear fat. Wolves, occasionally the smaller coyotes, will kill bear cubs even when they are defended by their sows. The remaining thorn in the glacier bear's side is man, primarily Indian seal hunters (at least in Yakutat), who hunt black bear in the spring for their meat, which at that time is quite mildly flavored and palatable.

Despite their natural timidity, they can usually be approached from below, as they rely on their amazing climbing ability to outdistance the heavier brown bear, or by boat from the sea when they are feeding on beaches, as they do not expect danger from either of these directions.

When wounded they will not charge, as brownies occasionally do, but almost invariably try to escape, although when a bear has cubs about she will defend them or even attack when provoked. (I have learned there are exceptions to this rule, and that a wounded black bear, when pursued, may turn around and deliberately charge his tormentor. Luckily, the twenty-two I had carelessly taken along to dispatch a particular large black boar, wounded by a fellow hunter, was loaded and co-operative. The bear literally dropped at my feet when the second shot hit him in the bridge of his nose and lodged in the brain.)

Glacier bear are omnivorous, eating almost anything organic they can find, with the exception of wood. But, by necessity rather than choice, most of their diet is vegetable material. From their winter dens they come down to sea level, where the first shoots of green grass, wild celery, sage grass, skunk cabbage, and goose tongue grow on or near the newly exposed beaches. At low tide they scrounge for sea food—shells, mus-

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sels, clams, crabs—as well as any carrion that a provident sea might throw their way—a dead bird, a fish, or an occasional seal or sea-lion carcass.

With spring days rapidly growing longer, bushes of alders, cottonwoods, blueberries, salmon berries, and thorny devil's clubs burst into millions of green buds, tender delicacies for our friends, who, reaching the twigs with their paws, strip them between their teeth. In the summer and the fall they gorge themselves on wild strawberries and blueberries.

Nothing escapes these bottomless bear-grubs, worms, insects, eggs, shellfish, mice. They probably would not stop at cannibalism, a definite attribute of their relatives the brown bear. The Tlingit Indians disagree as to whether glacier bear will feast on spawning salmon. Given half a chance, they would probably be glad to if the brownies would let them! They are carnivorous when they can be, and have even been seen to have successfully stalked and killed a full-grown Sitka deer buck (introduced near Yakutat in 1937 by the Fish and Wildlife Service).

I have not been fortunate enough to observe the courtship procedure of these bear. Whether the males behave like a lovesick brown boar (often following the female, while champing and clicking the teeth loudly for hours without stopping) is

not known to the writers. Mating is reported in July and August, and is usually a monogamous affair. They breed annually, starting in their second year. (Big browns breed every other year and mate as early as May.)

The tiny cubs are born in the dead of the Alaskan winter, late January or February, during their mother's hibernation. A yearling sow may have but a single cub; a mature sow, one, two, or three. (I have seen a mixed litter of two silver and one black bear cubs; also, incidentally, in 1953, in the best glacier bear territory, a very rare litter of four brownie cubs with their huge mother.) Although stern disciplinarians and teachers, females are quite solicitous of their tiny offspring; a sow in crossing a white-water torrent will carry her cubs, one at a time, gripped in her teeth by the neck, as a cat would carry her kittens.

Winter months are spent in the long sleep of hibernation, holed up in dens, caverns, or holes dug under fallen timber often covered with drifted snow, bedded down in bear fur and blankets of fat, on a coarse bed of raked leaves or pine needles, from late October or early November until sometime in April. This sleep is not a true cataleptic one; the bear can be readily aroused by an intruder at times, or they may even awaken of their own accord and occasionally leave their den for a short stroll, as their tracks in the snow will disclose. They emerge into a world still covered with snow and mighty unpredictable at this early season. But they still carry an appreciable, although diminished, layer of fat under their skin, enough to tide them over until spring begins in earnest and the earliest grasses turn green again. (The hibernating habit is not universal among bears; neither the black bear of the warm South nor the polar bear hibernate.)

This, then, is the glacier bear—rarely seen,

rarely collected; a close relative of our own native black bear, yet at the same time a unique creature, a four-footed example of the capacity of life to vary, to produce new mutations for the shaping forces of natural selection to work with—new stuff for the evolutionary mill.

The newly completed Glacier Bear group on the second floor of the Hall of Mammals takes us to the beaches of Yakutat Bay itself. With a fidelity and a realism that lack only the smell of the salt air, the mewing of the gulls, and the thunder-like rumblings of the moving glaciers, Ottmar F. von Fuehrer, chief staff artist, has resolved the labors of a co-operative team of sportsmen, scientists, and technicians into a masterly artistic whole, and, together with the unexcelled taxidermy of Harold J. Clement and Gustave A. Link, and the "green thumb" of Mrs. Hanne von Fuehrer, has recreated—I was tempted to say transported to our own doorsteps—the glaciers, the mountains, and the sea. Here is a segment of southern Alaska, in a beautiful ensemble of bear, shoreline plants and animals, and background scenery—a vista of glacier-cooled coastline to refresh you even on the hottest summer day.

COMMUNITY CALENDAR

ALL organizations planning concerts, lectures, benefits, sports events, and other affairs attended by the public are urged to consult the Community Events Calendar established by Carnegie Library before setting the date; then to register important dates with the Calendar.

Mrs. Zita Hill Dawes, who handles the Calendar, may be reached Monday through Friday, 9:00 A.M., to 5:00 P.M., at MAYflower 1-7300, Extension 227. The Calendar is being financed this first year by the Wherrett Memorial Fund of The Pittsburgh Foundation.

TRAVEL NOTES FROM GERMANY

GORDON BAILEY WASHBURN

ANY traveler in Germany who is interested in art cannot fail to discover that German art, whether old or modern, is unknown in America. This is because we do not possess it, just as we do not possess Spanish painting in sufficient bulk to know this national school. To comprehend Velazquez and Goya, it is agreed, one must visit Madrid, just as one must go to the German cities whether for Dürer and Schongauer or for moderns like Kirchner and Macke. German art cannot be seen adequately even elsewhere in Europe.

This is largely due to the fact that the life-spirit of Germany, her mythology and her past and present dreams, are partly foreign to our Western feelings and ideas. They are, in fact, somewhat antipathetic to those cultivated in Latin taste. It follows that her artists are not sufficiently understood or estimated, a conclusion I renew with every visit to the country. Even the German Expressionists of the first two decades of this century are better than we allow; nor have we enjoyed in America an exhibition that even begins to reveal the beauty and force of The Bridge and The Blue Rider groups. In spite of our recent interest in them and the rising prices they obtain, most of the best Expressionist pictures remain in Germany. Kirchner begins to loom as a truly notable figure, and is closely matched in power by Beckmann and Nolde, both of whom have died only in recent years. Heckel, Otto Mueller, Macke, Franz Marck, Rohlfs, and Schmidt-Rottluff, among others of importance, stand—in their best works—only a little below them. And then there are the sculptors as well, the noble Lehmbruck, the great woodcutter Barlach, young Haller, Blumenthal, Gerhard Marcks (who is still productive), and others.

Klee is, of course, a unique genius, more individual and more inspired than any of the others. But in this case we do somewhat understand his wonderful art and we certainly possess some of the best of it. He stands apart, and above all groups and movements.

Kokoschka, as representative of our own time, may well come to be regarded, after Klee, as the greatest of modern Germanic artists, although he is Czech by birth, an Austrian by education, and, after spending the recent war years in England, is now Swiss by adoption. His years in Berlin, in the second period of his art, were critical and forceful ones, placing him within the German Expressionist movement if not at its center. Essentially his art belongs to the final flowering of the Renaissance, to the individualistic Baroque. It is for this reason that he protests the abstract tendencies of our day, especially in the work of the younger men. He is an old-fashioned humanist and a mighty one. Therefore he is not at all related to the cubist or abstract side of twentieth-century expression, to the painting of Klee or Kandinsky, of Arp or Mondrian, nor even to the imagery of Brancusi, Matisse, and Léger.

Oskar Kokoschka's great genius declares itself supremely well in his retrospective exhibition now being shown in Munich, a superb selection of his work that will travel to other European cities during this spring and summer. Such portraits as he has done are not to be compared to any others in our day, so superior are they in force of expression and in psychological depth. What an uncompromising eye he has—like that of a Cumæan sibyl—and how bold a hand. Perhaps only Goya before him so ruthlessly



ELEVATION BY FRITZ WINTER

Purchased from the 1952 PITTSBURGH INTERNATIONAL
for the Gallery of Contemporary Art, Carnegie Institute
through the Patrons Art Fund

described the disturbed inner spirit of each individual he painted.

Sensitive and even gentle though Kokoschka may be, he is also a passionate man who tells a relentless truth without a qualm. One of his loves when he was young is remembered as finding her portrait by him nearly unbearable in its ugliness, her surface prettiness having been sacrificed to the revelation of her willful character. "Why do you make everyone look so ugly?" she is said to have asked in exasperation with the unflattering image he had produced. No one tells what Kokoschka replied, but it is possible he may have answered her somewhat as Degas did when asked to explain why most of his women were so ugly. "Because," he simply stated, "most of them are."

Perhaps it is actually man's disquietude that chiefly fascinates Oskar Kokoschka. He portrays the isolation and agony of the separate individual in each portrait. In this concern with man's spiritual loneliness he is a true artist of the Gothic north, not a classicist. Yet he yearns for the unity of the Classical world, where mind and body are one, and perhaps it is this desperate dualism in his nature that gives his brush the cutting edge of a scalpel, its fine ruthlessness. German art, since before Dürer, has exposed the ugly as if in a kind of bitter loyalty or grim faithfulness to the torment of actuality. In Kokoschka we may even be reminded of Albrecht Dürer's baroque turns and twists, his heavily modeled bodies. Both use a harsh and restless line, far removed from the serene and un-

broken line of "ideal beauty" employed by the classicists.

Today most European painting, whether in Germany or elsewhere, is preoccupied with *Tachism*; that is to say, with the American mode, which is also known in France as *informel* and in Spain as *oro arte*. Being a free-for-all approach that often confuses self-display with individual expressiveness, it may be quite tiresome unless employed by artists who have something personal to say about our human condition and are able to say it resonantly.

Here in Germany, Fritz Winter still stands as the strongest figure in this mode—though in his case it is hardly correct to call him a *Tachist*. Though he employs stains and spots like Nay and Werner, like them he is largely a calligraphic expressionist; we comprehend the physical performance of painting, the act of art, in our enjoyment of his pictures. This calligraphic tendency is today world-wide, stretching from the Orient across all seas and continents into western Europe—a truly International Style. Associated with it is the current taste for work in black and white, the severity of which must remind students acquainted with Lao-Tzu that color has traditionally been associated with a debauchery of the senses. Black and white is a sign of self-purification, of self-denial and a release from materialism. This distinctly mystical attitude toward art is likewise reflected in the widespread cultivation of spontaneity or the making of images without excessive calculation or contrivance; that is, in allowing for creation without willfulness or preconception.

As yet there are few performers like Mathieu who have undertaken the act of art as a dramatic performance. Such displays, as also with Picasso's performance in his recent film, *Le Mystère Picasso*, tend to suffer from the very nature of their attraction, that is, our purely temporary interest in a virtuoso activity.

Since the virtuoso gesture is inevitably an empty one, our fascination is as quickly destroyed as it is aroused. Technical facility cannot hold the attention for very long, however staggering at first sight the artist's nervous control may be. One can only hope, therefore, that the art world is not prepared to offer evenings at the theater with performances by such diverse artists as Riopelle, Buffet, Schneider, or even Picasso. Even the great Japanese calligraphers, I would guess, cannot have done their best before an admiring circle of observers, whatever the tradition in this regard.

The strides that have been made in Europe's economic and spiritual recovery since the war are, among other manifestations, wonderfully apparent in the increased numbers of art dealers as well as in the building or redecoration of museums. In Düsseldorf, for instance, are three new and extremely lively dealers in modern art, and in Cologne, both a new opera house and a new art museum. Cologne was so greatly destroyed by bombs that the whole city has now the glittering aspect of a brand new community, unless one catches sight of its great Cathedral towering above the modern façades of offices and shops, or some other such fragment of its ancient past.

The wisdom of this decision to employ a completely contemporary style right next to old buildings is here vividly evident. Each complements the other, strengthening its intrinsic character. The principle has been carried to its logical conclusion in the restoration of the Dom itself, where new areas of support are of frankly modern brickwork,

Mr. Washburn, director of the Department of Fine Arts, will return to this country early in August. Since February he has been traveling in Europe selecting the work of artists for the 1958 BICENTENNIAL INTERNATIONAL EXHIBITION OF CONTEMPORARY PAINTING AND SCULPTURE sponsored by the County of Allegheny, to open at Carnegie Institute on December 5.

not faked Gothic, and even the figures that replace lost crockets on the main portal are clearly contemporary in form, like the replaced stained glass within.

It is inconceivable, of course, that anyone would choose the style of a period other than his own when commissioning a new building; yet one can readily realize what courage and good sense it took when it was decided to replace historic buildings in these old German cities with something totally modern, whether in the instance of a church or a railroad station. The latter in Cologne is quite new except for the train shed, which happily survived. They have utilized a version of the handsome new station of Rome to still greater effect, inasmuch as the vast glass facade faces directly toward Cologne Cathedral, which rises like some mighty Alpine peak before your startled eyes as you enter the station foyer from your train. It is somewhat like meeting the Matterhorn at sea level.

Return trips to Germany have the great advantage of providing an increased familiarity with her contemporary art, which, as in Italy, sharply rises in power as a more stable economy comes to its support. In Germany especially one is struck by the splendid commissions that are given painters, sculptors, and architects. In every studio one is shown at least one project, and often more, for some public monument or building. In Berlin where the Hansa Section has been partly completed, one can see the work of something like thirty-five architects, including many of the best from all parts of the world, as well as sculpture, stained glass, murals, and other decoration by well-known German artists. What little the bombs left was leveled in this central and expensive quarter of the city, and in place of private houses there now rise apartment buildings by Niemeyer of Brazil, Aalto of Finland, Gropius of Germany (now a citizen of the United States), and others of

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international renown. This "Interban" project, as it is called, is continued on the outskirts of Berlin where Corbusier has already raised a huge apartment house, like some enormous concrete mountain pierced with galleries of caves or a vast white lamasery in the Himalayas. Berlin is determined as always to be progressive, and boldly so.

Yet it is here more than in other parts of the civilized world that one most keenly feels the forces of enmity and disorder that plague us in our day. It is not forgotten for a moment that Russia lies between Berlin and Europe, if one may so put it—Russia being essentially of the East, not of the West. Roving East Germans make raids on Berlin shops and houses, stealing whatever they can of food and household possessions before disappearing with their loot into the blankness of the Eastern section. Actually East Germans are freely allowed to enter West Berlin—which they do in large numbers—if only to walk on the Kurfürstendamm on Sundays and holidays to enjoy the glittering store windows with their display of rich and costly merchandise. Such sights cannot be enjoyed in the Eastern half of the city, where the grandiose avenues of imperial Berlin, empty of both cars and pedestrians, stretch away into a nightmare void, a Kafka desolation.

There is perhaps nothing more sadly grotesque than a bad piece of architecture in ruins. There are plenty of ruins left in West Berlin, looking more and more like dis-

integrated anthills, but some of the largest and most pretentious of Berlin's nineteenth-century buildings are in the East. To see their toppled columns and pediments, with their big coarse and lifeless carvings in fragments on the ground is not at all like viewing Persepolis or the ruins of Angkor Wat. One's first reaction is to pray that they cannot be put together again, though the Reichstag and other such ugly monuments of the past are often in process of restoration. The Kaiser Friedrich Museum, which I took a taxi to visit, is also in process of repair. One goes out Unter den Linden, a roadway of utter devastation lined with broken palaces and fragmented public buildings, and after passing the police block at the frontier of West and East, is soon at its door. The Dresden pictures, which were shown there last year, are gone, and only a poor lot of study material (tenth-rate pictures and a few insignificant sculptures) remains, perhaps dredged up from the cellars. However, in the Near Eastern and Classical sections are some of the famous monuments such as the Ishtar Gate and the Portal of Milet, the latter looking considerably the worse for wear, together with parts of the wonderful Assyrian and Sumerian Collections. But only a few lonely visitors were wandering about, in sharp contrast to the new museum in Cologne, which we had just seen, where hundreds of people happily crowded the well-stocked galleries. Little wonder, one thinks, that twelve thousand Easterners enter West Germany each year to give themselves, penniless, to the mercy of the West. One wonders, in fact, that any remain.

I cannot conclude these notes without mentioning the new sense of assurance and maturity one senses in West Germany. Prosperity has come, like spring, and art is always benefited by the new warmth and security that follows. This is true not only of

Germany but of Italy as well, where I felt that her artists had also enjoyed two or three unusually good years. As Charlotte Weidler, our correspondent in Germany, remarks, "There are good years for art as there are good years for wine, and it is never, alas, possible to control the factors that produce these fine seasons."

The greatest German painter, one dares say once again, is probably Fritz Winter of Dalen, a small town near Munich. The son of a coal miner of the Ruhr, Winter suffered a hard start in every way, having spent five of his earliest years as an artist in a concentration camp without the tools of his art and without contact with the living traditions of his profession. But today it is not foolhardy to predict his eventual discovery by the Western world as one of the major artists of our day. Among the sculptors, it is perhaps Hans Uhlmann who takes the lead, as has long been promised, though for portraits no one excels Bernhard Heiliger, a very fine monumental sculptor as well. On a somewhat younger level, Rupprecht Geiger now shows his true power as a painter, having stepped out of a world of small gouaches into large and wonderfully beautiful oils of Arp-like simplicity and independence.

The younger men who begin to interest all who are alert to new talent include such *Tachists* as Winfred Gaul and Hans Platschek or Karl Dahmen, and such calligraphic expressionists as young Rudolf Mauke of Berlin. New young sculptors of merit include Emil Cimiotti and Otto Hajek, both of Stuttgart. All these and others will be exhibited in the BICENTENNIAL INTERNATIONAL, at the turn of the year, giving Americans the chance to catch at least a glimpse of the new work now appearing in Germany, as well as offering the maturer achievements of those previously known to us and with whom we must become reacquainted after three years.

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THE MARIJANE II CRUISING UP THE ALLEGHENY TOWARD EAST BRADY, PENNSYLVANIA
WITH SKIPPER AND FIRST MATE BLASDELL

OUR FIVE YEARS OF INLAND BOATING

ELMER A. BLASDELL

BACK in the summer of 1953 our family—my wife Mickie, our daughter Fran, then aged fifteen, our son Bill, seven, and I—first became interested in boating on the Allegheny River near our home in Fox Chapel. It has been a recreation that, in the intervening years, has brought us not only many happy leisure hours together as a family group, but also an ever increasing number of fine and wonderful friendships.

For some years we had been looking for a form of recreation that all of us could enjoy together. As an experiment, in August of '53 we purchased our first boat. She was an Owens express cruiser, 21 feet in length and powered by a 65 horsepower inboard engine. We named her *Marijane*, this being Mickie's

given name. She was based at Highland Seaplane Base on the Allegheny, above Aspinwall. Although she lacked the convenience of complete privacy, the four of us could live comfortably on her overnight or for weekends. During the closing months of the '53 boating season we came to realize that we had definitely found the answer to family recreation, for here we had not only boating, but fishing, swimming, water skiing, a resort home, and social companionship with an ever growing number of fine families.

That fall, after the *Marijane* had been laid up for the winter, we made contact with an organization known as the Pittsburgh Power Squadron, a unit of the United States Power Squadrons. This organization was

formed on a nation-wide basis February 2, 1914, by a group of men who realized the pressing need for some sort of education for pleasure-boat owners. Today the USPS consists of squadron units spread all over the United States and possessions, including the Canal Zone, Hawaii, and Alaska. It is essentially an educational service body—a non-profit, nonpolitical group of men, none of whom receives any monetary recompense whatsoever—whose principal object is the advancement of the educational work of the organization.

The courses given by the USPS are recognized throughout the country as the best available, and are accepted and enthusiastically endorsed by the general public, boating magazines, and experts in governmental affairs. The introductory course offered to the public free of charge covers the fundamentals of safe boating procedures. It is estimated

that about one-quarter of a million men and women have taken this free course. In addition to this introductory course, the USPS offers to its members advanced courses in Seamanship, Advanced Piloting, Junior Navigation and Navigation, and also elective courses in Motor Mechanics, Weather, Sail, and Instructor's Training.

Since boating is the country's fastest growing sport today—it is estimated that the number of outboard motorboats owned locally has doubled in the past five years—the problem of boating safety is more serious than ever before. One of the bright hopes for the future is this educational program, with its thousands of members eager to increase their own nautical knowledge as well as to share with others the knowledge so important to every boatman. We Blasdells have a very deep feeling of indebtedness to this fine organization for what it has done to make

She was showered with advice



Unfortunately, most of it was bad. Within a year after her husband died, the investments recommended by friends left her with less than a fourth of her inheritance. Today she is merely existing, not living.

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our chosen hobby a safe and enjoyable pastime.

Early in the '54 boating season we realized the limitations of the *Marijane* and decided to buy a larger boat. The *Marijane II* is a 31-foot Owens express cruiser powered with twin 118 horsepower engines. She has all the comforts of home, will easily carry six passengers including her skipper and crew, and has a cruising range of about eight hours at a speed of eighteen miles per hour. With a fine boat such as the *Marijane II* we were able to plan and dream of cruises to many places; the three rivers of Pittsburgh, the Great Lakes, the Inland Waterway along Florida, and the rivers of the South offer a limitless number of ports of call.

Each boating season we cruise to some new and different place, and each winter we spend our leisure time acquiring more knowledge of navigation and also trying to do our part by passing on to others some of the things we have learned through study and experience.

As we look back over these past five years and reminisce about the things we have done, the places we have gone, and the friends we have made, we cannot help being amazed at the collection of people who make up this boating fraternity. Within its ranks we count men and their families from all walks and stations of life: doctors, lawyers, tradesmen, skilled and unskilled mechanics, contractors, manufacturers, builders, and many others too numerous to mention. Some are wealthy, some are not. All have one common interest—that is, boating.

Elmer A. Blasdell, JN, known as "Buck" to his friends, is commander of the Pittsburgh Power Squadron and skipper of the *Marijane II*. A graduate of Shady Side Academy who studied at Carnegie Tech, he is vice-president of Reliance Steel Casting Company. He is a member of Theta Xi, the Pittsburgh Athletic Association, Pittsburgh Field Club, and Oakmont Yacht Club.

We think there are three reasons why these people are drawn together: one, because boating is a challenge; two, because boating is a means by which we meet many new and wonderful people; three, because boating is the love of a man for his boat.

Every time we venture forth in our boats we are faced with a challenge by the elements, the sea or river, the tides or currents, and the boat herself, for we are her custodian. We each must be one man sufficient unto himself, for we are captain, navigator, pilot, mechanic, weatherman, and lifeguard of our crew and passengers. Surely this is a challenge worth any man's salt.

The very nature of boating itself makes friendships and associations with boating people a desired and envied thing. We have traveled the Allegheny, the Monongahela, the Ohio rivers in part, and Lake Erie from Erie Harbor to Kingsville, Ontario, the Islands of Lake Erie, and back. Everywhere we have gone we have been extended the kindest hospitality and consideration anyone could wish for.

The love of a man for his boat could be exceeded only by his love for his family—and there are times when his family might question its status. For years he has dreamed of owning his own boat. Now, at last, there she stands in all her proud glory. He nurses her, he feeds her, he dresses her up, he cleans her; he showers her with expensive gifts whenever he can spare the money—and sometimes when he can't. She is a beauty to behold and an object to be loved, without question.

This is best summed up by Judge Curtis Bok in his book *Transatlantic Passage*, when he writes:

"The sea has no memory, as it has no compassion and no age and, alone and complete in itself, no need for man."

[Turn to page 210]



Etching by Albert F. Bellows
(1829-1883)

OPEN HOUSE

at the Wayside Inn

*"Around the fireside at their ease
There sat a group of friends, entranced
With the delicious melodies;
Who from the far-off noisy town
Had to the wayside inn come down,
To rest beneath its old oak trees."*

 **W**ith this verse, Longfellow set the stage for his *Tales of the Wayside Inn*. Sudbury is a quiet town some twenty miles west of Boston; and its hostelry, "as ancient as any in the land", is as famous as any in the land. Tragically damaged by fire two years ago, this historic building will be reopened this spring.

Although the Musician, the Poet, the Theologian and the others of Longfellow's *Tales* supposedly gathered at the Wayside one autumn night in mid-nineteenth century, the inn was "built in the old Colonial day, when men lived in a grander way, with ampler hospitality".

Remote among the wooded hills, the Wayside was a fair day's journey out of

Boston by stage. Its sixteen big fireplaces held a warm, bright welcome for travelers; and its long oak table, with savory spreads of venison, duck and pigeon, always had room for one more. Round this same board, patriots like Washington, Revere and Lafayette munched on freshly baked bread spread with wild blackberry jam or sipped homemade wild grape wine while they discussed the issues of the day.

Until publication of the *Tales*, the Wayside was known as the Red Horse Tavern. A red horse still prances across the sign which bears the initials of four generations of proprietors from David Howe, 1683, to Lyman Howe, 1830. It was Lyman whom Longfellow knew and who, according to the poet's pen, told the exciting tale of the Midnight Ride of Paul Revere.

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THE KING IS . . . ; LONG LIVE THE KING!

ROY WATSON CURRY

THE King was mad!

Since the evening of November 5, 1788, when he had burst forth in a rage at dinner, there had been no doubt of George III's true condition.

Fanny Burney, the novelist, then serving in the Queen's household, exclaimed in her diary concerning the evening's events: "Oh, my dear friends, what a history! The King at dinner had broken forth into positive delirium which had long been menacing him according to all who saw him most closely; and the Queen was so overpowered as to fall into violent hysterics. All the Princesses were in misery, and the Prince of Wales burst into tears."

Provisions for the assumption of power on the death of the King were adequate. The question now was, however, who was to declare the King incapable of carrying on his office and to provide for a successor during the emergency? Could Parliament pass an act providing for the inadequacy when the King was incapable of consenting to the legislation?

The consequent solution of the issue is important because it indicates that the immediate interests of those participating in the decision were decisive rather than consideration of more fundamental or general principles. It raises the question whether this would be more or less true in any case where adequate legislation for such a situation had not been provided previous to the golden opportunity thus furnished politicians and legislators to shape or even to curb the nature of a temporary executive.

The British government had been fore-



GEORGE III

From a painting by A. Ramsay

warned. Once before, as the Stamp Act was passing in 1765, George III had had an attack of mental illness; but since it incapacitated him for only a few days at a time, the court proclaimed it a fever and cold. Upon his recovery, the King had taken the initiative in obtaining a Regency Bill, but this had become involved in the politics of the period and nothing had been accomplished.

The current symptoms had first appeared in June, and the household had removed to Cheltenham to provide the King with a rest from the duties of court. The doctors had permitted his return to Windsor in August. Ever since there had been a gradual decline in his condition, manifested by increased ir-

rationality and a ceaseless chattering of which he was conscious but could not control. The attack of November 5 was so violent that it was evident to all that some arrangement for carrying on the duties of the Crown had to be made.

As November wore on, the King somewhat improved, then worsened. There were days and nights of constant babbling, and the strait jacket was used to keep His Majesty from harming himself. Usually the night passed with but three or four hours of disturbed sleep on the part of the patient. He would have nothing of the Queen, and insisted that all marriages were dissolved. At such times, memory of his youthful love for Lady Sarah Lennox would return in expressions of ardent longing. Frequently the pages were compelled to use force against the patient's ravings. In the process, one of them was injured by the powerfully built King. It was a sad time.

Fate had made George III ruler of Britain

at a time when monarchs were still expected to govern. Ministerial control was still in the process of development, while personal monarchy was the dominant element in government. The ministers were responsible to the King, not to the Commons, but their tenure was made increasingly more difficult by the pretensions of the lower house of Parliament and its habit of thwarting the policies of a ministry of which it did not approve.

The issue of the American Revolution had shown the importance of the ministers' maintaining majority support among the factions—not yet parties in the true sense—of Parliament. William Pitt the younger, second son of the great Chatham, scarcely twenty-nine, as chief minister now had the responsibility of providing for the crisis. More immediately, the problem became to him one of preserving himself and his faction in power against the Whig faction, led by

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Charles James Fox and supported by the Prince of Wales.

It was easy for Pitt to think that, in preventing Fox and the Whigs from coming into power, he was doing the will of his royal master. Both were anathema to George III. Fox had corrupted the character of the heir to the throne, turned him against his father, and won him to support the Whig faction which the King considered utterly disloyal to the country.

Pitt's tactic first consisted of breathing public hope for the early recovery of the sovereign. The Prince consented to keeping the nature of his father's illness secret, but as time went on, encouraged by his friends, he came to resist the secretiveness with which the ministry surrounded the illness. Finally he introduced his own doctor onto the medical staff. Medical opinion as to the monarch's recovery thereafter followed the party allegiance of the individual doctor, and the daily medical bulletin became a battle of the factions. So much confusion resulted that Parliament found it necessary to examine the physicians on December 3 and again the following month.

Delay, however, could only put off decision for a time. The Crown's duties were not being taken care of, and there was some question as to whether those things being done in the name of the King were really legal, since they represented forced interpretations of laws and practices on the part of the ministry. Pitt knew time was running out. A regency must be created; the natural regent was the Prince of Wales. The Prince had let

Dr. Curry, assistant professor of history at Carnegie Institute of Technology, is the author of *Woodrow Wilson and Far Eastern Policy, 1913-21* (1957). He was graduated from Marshall College, received his M.A. from West Virginia University and Ph.D. from Duke University, and taught at Emory University in Atlanta before coming to Carnegie Tech six years ago.

it be known that, once in power, he would discharge Pitt and the ministers in favor of the Whigs. What was to be done?

Consulting with the Queen, who seemed from the first to abide by the young minister's advice, Pitt created what he considered the only safeguards for the protection of his king and country. It was not incidental that the proposed restrictions also protected as best they could the interests of Pitt and his faction.

Pitt argued that the right of becoming regent did not devolve upon the Prince by right of birth. It was within the power of Parliament to name whomsoever it would to the position. But the Prince, being the heir, was most natural for the position. Thus Pitt, the antagonist of Parliament, became in this case the ardent protagonist for the rights of Parliament. But his motive was apparent. If Parliament had the right to provide for a regent, it had also the right to name the conditions under which he would be called to the exalted office. Pitt currently controlled a majority in Parliament. He proposed four limitations on the powers of the regent:

(1) The regent was denied the right to create new peers. This assured Pitt and his faction a majority in the House of Lords. The Lords in those days represented the controlling interests of the state, and thus any ministry that the Prince might appoint would be at the mercy of Pitt.

(2) Only the most unavoidable appointments to office were to be made by the regent. Any politician could readily see under what a handicap this would place a new ministry.

(3) In the management of the royal estates, the regent would be limited to renewal of leases and other necessary business only. He would thus be prevented from profiting himself or his friends at the King's expense.

(4) The King personally was to come under the management of the Queen, who was to have the vast household patronage. She was

to be assisted by a Council to examine and keep in touch with the physicians as to the King's condition.

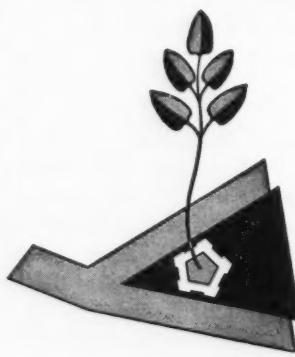
Pitt presented his bill with the reservations to the Commons on February 5. A week later, after debate, it passed and went to the Lords. But the situation was saved. In the meantime, the King's fever abated. He was noted to be prefacing his conversation with a staccato of "What, what, what, what," a normal speech feature he had lost during his illness. It was the first sign that his period of mental depression was abating. By February 19 he had so much improved that the Lord Chancellor asked withdrawal of the bill since the King was in a state of convalescence.

The regency crisis, while it did not end with a law, did serve to air the constitutional question; and while the proposals were shaped in the light of the current interests of country, king, and faction, they did seem to have a realistic relationship to the problem

of creating a regency. Proof of this is seen in the fact that the proposals of 1789 became the terms under which the Prince of Wales finally did achieve the regency in 1810, when his father passed permanently into the then uncharted realm of the insane and of the blind. Then, with Pitt four years in his grave, it seemed natural to resort to the precedent of his proposals, wherein partisan self-interest seemed to combine so happily with the public good. Some authorities would argue the Regency period proved to be the nadir of British public administration. The contribution of the Regency Bill to this record has yet to be investigated.

We in a later day, however, can too often cite the scripture of events where Delay begat Necessity, and Necessity's child became Expedient. In providing for the always possibly permanent succession to high office, is the expedient often wise? Ah, there is the question!

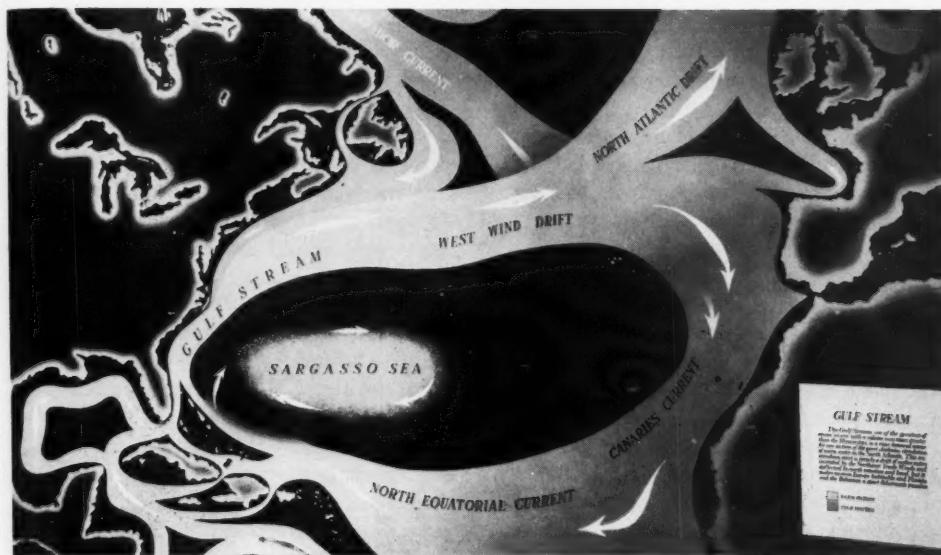
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Mural by Clifford J. Morrow

THE GULF STREAM AS SHOWN IN MARINE HALL AT CARNEGIE MUSEUM

THE GULF STREAM AND PITTSBURGH

RALPH BUCHSBAUM

PITTSBURGH owes its existence to the work of many men and to many fortunate circumstances, but it would not have been founded at all had it not been for the work of the Gulf Stream. For Pittsburgh's cultural background would have been impossible without the long-time effects of the Gulf Stream, even though we must admit that its climate is affected little or not at all by the Gulf Stream. More broadly, without the Gulf Stream there would be no America as we know it today, for it would likely still be in the hands of the perhaps yet "undiscovered" Indians. Let us examine this connection.

The Gulf Stream, subject of one of the exhibits in Marine Hall at Carnegie Museum, is an enormous flow of clear, deep indigo-blue, warm water from the tropics. The vol-

ume of its flow is about a thousand times that of the Mississippi River, carrying about fifteen billion gallons of water per second. This great river of warm salt water within the ocean passes the east coast of Florida and the Carolinas, veers eastward at about the level of Hatteras, making rough sailing for those traveling between New York and Bermuda, and heads for Europe.

On its way its warmth disposes of most of the stray icebergs—which might make shipping more hazardous—and, as the North Atlantic Current, it fans out against the west coasts of Europe. The northernmost edge brushes past Iceland and reaches northern Norway (as the Norwegian Current), and the southernmost edge goes past Spain and Portugal.

Then, as the Canaries Drift, it turns southward past northern Africa and flows westward across the Atlantic as the North Equatorial Current, just north of the equator, where it is heated by the equatorial sun. After it is deflected by the northern bulge of South America, it splits into two, one part on each side of Cuba and the West Indies.

Part of it goes into the Gulf of Mexico, and part goes past the Bahamas as the Bahamas Current. The water from the Gulf of Mexico, known as the Florida Current, tears around the tip of Florida past Miami Beach at 4 or 5 miles per hour, in a stream some 40 miles wide and 1,000 feet deep, and northward joins the Bahamas Current. About this point it is now almost 100 miles wide and 2 miles deep. It soon receives some other contributions, slows down to a leisurely pace of about a mile an hour, and is known as the Gulf Stream. This is a misnomer, because the Gulf as such contributes little or nothing to the stream; it is really the North Equatorial Current turning from a westwardly flow to a northerly flow.

The Gulf Stream was first mapped by Benjamin Franklin in 1770. Franklin encouraged sailors to take advantage of the Gulf Stream in going east and to avoid it while sailing west. He advised sailors to take the temperature of the water to tell when they were in the Gulf Stream.

In the center of this vast gyral of waters is a relatively quiet mass, known as the Sargasso Sea, where floating brown seaweeds (*Sargassum natans*) may be found in clumps. These masses are never dense enough to entangle ships, as legend has it; rather, they are sparse mats from a foot to a few yards in diameter, rarely 25 or 30 yards across, always just a foot or two thick. They float at the surface by means of little gas-filled bladders that look like small grapes; this gives the name *sargassum* from the

Portuguese word *sarga*, meaning *grape*.

Each patch of weed is a community in its own right. The alga grows and manufactures food with the aid of its green chlorophyll (masked by brown pigment) and the sun's energy, like any green plant. Living on the floating island are various species of protozoans, coelenterates, flatworms, snails, nudibranchs, tube-forming annelid worms, shrimps, crabs, and others. Especially interesting is the sargassum fish, which has a pair of holdfast organs on the head and highly modified front fins, by which it holds on to the alga. All these animals bear a remarkable color resemblance to the variegated brown and yellow alga. Most of the animals live only in sargassum weed. They can detach themselves and swim about, but they are very strongly oriented and quickly return to their floating raft home. Patches of the weed are cast up on the shores of the islands of the West Indies and on our east coast. They were noted by Columbus, and ocean voyagers ever since have seen them as they have approached our shores.

The explanation of this gigantic clockwise flow of water known as the Gulf Stream leads us to consider the effects of two great forces: the heat of the sun and the rotation of the earth. As the sun shines upon the earth, the atmosphere is heated most at the equator, and the air rises. From both sides of the equator air flows in to take its place.

As the earth rotates about its axis from west to east (making the sun appear to rise in the east), everything fastened down to the earth moves with the surface at the same rate. But the atmosphere is not held so securely and it tends to lag behind, slipping under the turning earth, especially at the

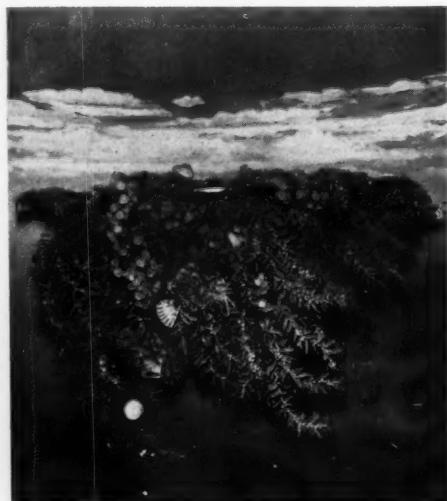
Dr. Buchsbaum is professor of zoology at the University of Pittsburgh and associate curator of zoology at Carnegie Museum. He is the author of *Animals without Backbones*, *Life in the Sea*, and *Basic Ecology*.

equator where the surface moves the fastest.

The lagging air feels to the observer on earth like a steady wind—the system of trade winds—which blows from an eastwardly to a westwardly direction. Blowing all the time as they do, day and night, every day of the year, the trade winds drive the warm surface waters of the ocean steadily before them, making ocean currents.

We shall be concerned here with the fate and significance of the currents of water in the Gulf Stream only, but there are also currents in the south Atlantic and in the other oceans. There are also currents in the north Atlantic other than the Gulf Stream. Some of these currents are surface-moving waters, and others occur at various depths. Many of these currents play an important role—far larger than that of the Gulf Stream—in determining our own American climate. But our concern now is with the question of how the Gulf Stream affects the nature of Pittsburgh.

Warm water can hold about a thousand



SARGASSO WEED

Marine Hall exhibit by Hanne von Fuehrer

times as many calories as an equal volume of air. Hence the air above the Gulf Stream tends to be rather quickly warmed, without taking too much heat away from the water. Water absorbs heat when it evaporates and liberates much of it when it falls as rain or snow.

The warm water, which was heated by the tropical sun and is now moving past the coasts of Europe, warms the air above it, and the winds blowing from the sea across the land carry this heated air and water vapor. They tend to maintain a pleasant, temperate climate in Ireland, England, Scotland, and Norway. Without the Gulf Stream, the climate of these countries, which are at the latitude of Labrador and Baffinland, would be arctic, and their civilizations would be no more developed than that of the Eskimos or Lapps, who fish and follow herds of hoofed animals for a living.

The amount of heat transferred, enough to warm a whole continent, is tremendous. The temperature of the water in the Gulf Stream around Florida is in the 80's (Fahrenheit), and it has cooled to about 40° off the coast of Europe. Much of this heat is lost in the mid-Atlantic; but allowing for this and allowing for other very complex interchanges like, for example, the cooling by mixing with cold arctic water, we may estimate that the amount of heat transferred in the Gulf Stream and delivered to the wind each day to warm the continent of Europe is not less than the equivalent that would be produced by every day burning several times the world's yearly coal production.

Without this heat, the civilization of the Mediterranean would probably not have struggled from Egypt and Greece and Rome across western Europe. And, to make the point quickly, Pittsburgh might still have been merely the meeting of the Monongahela and the Allegheny rivers.



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CHARLESTON, S. C., HOSPITALITY

O. E. JENNINGS

LEAVING the Pennsylvania Turnpike at Breezewood, we soon found ourselves in the beautiful Shenandoah Valley, with its prosperous farms and neat white houses. Characteristic of many limestone areas, the sweeping contours of the smaller valleys were unbroken by the usual small streams and gullies. Everywhere along the roadside were enchanting vistas of the purplish-red bloom of the redbud, interspersed with the white of partly opened dogwood blossoms and the bluish green of the cedars. Scenes such as these linger long in memory.

It had been my good fortune to be invited by Arthur C. Twomey, director of the Division of Education at Carnegie Institute, to accompany him and Ottmar F. von Fuehrer, Museum staff artist, on an auto trip to Charleston, South Carolina, to attend the fifty-third annual meeting of the American Association of Museums the first three days of May.

Southward, the Blue Ridge closed in upon us with its mixed pine and hardwood forests, and beyond it came the Piedmont hills with dogwoods in full bloom, the roadside banks and rocks beautifully decorated with mats of the moss-pink phlox. The hills gradually gave way to the low-lying plain which reminds one of that of central Florida with its tall pines and moss-draped oaks.

The waving wisps of Spanish moss told us we were not far from the sea. Swinging from telephone wires and trees, from which it derives no nourishment, the moss draws its mineral food materials from the mist and spray

Dr. Jennings, director emeritus of Carnegie Museum, as a botanist especially enjoyed this spring visit to Charleston, S. C., which brought back memories of a Museums Association convention thirty-five years ago.

blown inland from the ocean. It is rarely found more than seventy miles from the sea.

We arrived at Charleston in time to visit the wonderful Magnolia, Middleton, and Cypress gardens before the meetings began. The azaleas at the Magnolia and Middleton gardens were past their full glory, but at the Cypress Gardens they were at their best.

Association headquarters were at the modern Francis Marion Hotel, named in honor of General Francis Marion, the "Swamp Fox," whose guerilla bands, emerging from their retreats in the cypress swamps, so grievously harassed the British during the War of the Revolution.

By noon of May 2 there were 515 registrants for the meetings, including two from New Zealand, one from Israel, and seven from Canada. There were ten from Pittsburgh, including seven from Carnegie Institute, C. V. Starrett from the Buhl Planetarium, Fletcher Hodges, curator of the Foster Hall collection, and Robert L. Feller from Mellon Institute.

The Association is now organized into fourteen sections to provide more adequately for the various kinds of museum activities; forty-nine papers were listed on their programs. A glance over the registration list reveals a rather surprisingly wide variety of institutions represented by the delegates, ranging from art, natural history, historical and children's museums, to such as national parks, UNESCO, planetaria, glass, submarine, and atomic-energy museums. The general sessions were held in the Francis Marion Hotel, but a number of the sectional meetings convened elsewhere in the city.

Mayor William McG. Morrison graciously welcomed the Association to Charleston,

humorously referring to the visit as another "invasion." The stated general theme for this meeting was "Higher Standards for a New Museum Public."

The general session of the Art Museums section that immediately followed was devoted to the general theme of "Expanded Services for a New Museum Public." Dwight Kirsch, director of the Des Moines Art Center, gave an illustrated talk explaining in considerable detail the rather extensive extramural activities of several of the art museums. It may be remarked that the idea of taking the museum to the outside public was emphasized in several of the sectional sessions. The session was closed by Edward F. D'Arms, of the Ford Foundation of New York, who discussed the Foundation's rather extensive program in the humanities and arts.

At the noon luncheon, Edward P. Alexander, of Colonial Williamsburg, read his report as president of the Association (he was subsequently re-elected), and Samuel Gail-lard told us in an interesting way of Charleston as a historic city.

Immediately following the afternoon sessions were visits to the old Manigault House built about 1803, and the Heyward-Washington House, built about 1770. The latter house was occupied by George Washington during his visit to Charleston, May 2-9, 1791. The garden has been reproduced as it originally was, including the small herb garden.

At the annual banquet Thursday evening, John Fischer, editor-in-chief of *Harper's Magazine*, delivered a very interesting and thought-provoking address on "The New Leisure." At the present rate our population will double in fifty years, and we shall be 90 per cent urban, with shorter work hours, more leisure, and more boredom, contributing to more juvenile delinquency and more massacre on the highways. Facing boredom, people are turning to something better, the

speaker said. They are buying more symphony tickets than baseball tickets, 1958 promises to be the best publishing year so far, more people are paying more money for contemporary paintings, amateur painters are increasing in numbers; this all means more visitors and more demands upon museums. Mr. Fischer recommends more coherence in museum exhibitions, more educational facilities, more shows for children, and better facilities for comfort and relaxation so that the visitor will enjoy his visit and want to come again.

After thirty-five years of devoted service, Laurence Vail Coleman retired this year as director of the Association. President Alexander appropriately commented on Mr. Coleman's fruitful years as director and made presentation of a gift with the best wishes of the Association.

Following the banquet, the Carolina Art Society held a reception for members of the Association at the Gibbes Art Gallery. This date happily coincided with the Art Society's centenary, which was being commemorated by an exhibition of canvases by a selected group of fifty painters from the states of Virginia, North and South Carolina, Georgia, and Florida.

At Friday luncheon a standing ovation was given Laura Bragg, director of the Charleston Museum in 1923, who was described as the moving spirit of the convention in Charleston that year. The 1923 meeting is still remembered as one of the Museums Association's best. Late in the afternoon Miss Bragg, who helped plan this year's arrangements, entertained at tea especially for those of us who had been present at that last convention in Charleston. The tea was held in her home at 38 Chalmers Street, next door to the Jose- phine Pinckney House, in a section of the city that is being preserved in its original state with its very rough cobblestone streets.

Miss Bragg's home is of the interesting old Charleston "sidewise" style, in which the end of the house faces the street, and the "front" door is along a walk that leads from the iron front gate to the rear garden.

Friday evening was devoted to a delightful trip three miles across the bay to Fort Sumter, now a part of our National Parks system. A buffet supper was served, and we were most interestingly entertained by a group of local Charleston men and women who, in real museum spirit, are collecting and preserving for posterity the fast-disappearing old Negro plantation songs. The group not only sang the songs but emphasized the rhythm by clapping of hands and stamping of feet and acted out the facial expressions and the movements of the body.

The Science section on Saturday morning was presided over by M. Graham Netting, chairman of the section and director of Carnegie Museum. Mr. von Fuehrer gave an illustrated talk on "Artistic Standards in Natural History Museums" in his own interesting, entertaining, and inimitable style.

The Saturday luncheon was held at the Summerville Inn, after which one group toured the Magnolia and Cypress gardens, while the other went to the Middleton and Cypress gardens. These old, world-famous gardens are notable not only for their semi-natural landscaping in which the natural setting of live oaks, pines, and cypress is used, but also for their collection of flowering trees and shrubs, particularly camellias, magnolias, and azaleas.

The garden tours brought to a close a second most memorable Charleston meeting of the American Association of Museums, thanks to the characteristic Southern hospitality of our most gracious hosts.

The Association meets in Pittsburgh in June of next year, with Carnegie Institute as one of the hosts.

FERRIS WHEEL



An atomium, or arrangement of atoms in a crystal of metal, symbolizes the Brussels World's Fair this summer, a trylon and perisphere dominated the skyline at the New York World's Fair in 1939-40, and the Eiffel Tower has remained from the Paris Exposition of 1889. Few people realize that the Ferris wheel was invented by a Pittsburgher for the Columbian Exposition in 1893.

George Washington Gale Ferris won lasting renown and has brought delight to generations of fair-goers through his invention. President of his own civil engineering firm, he lived in Pittsburgh from 1885 until 1896, when he died in Mercy Hospital of typhoid fever. A brief account of the invention of the Ferris wheel has appeared in the *Western Pennsylvania Historical Magazine*, written by George L. Davis as follows:

After words of commendation at a banquet in 1892, the Chicago Fair works director complained that the engineers and architects had suggested nothing novel or original for the Fair in engineering and science comparable to the Eiffel Tower at the Paris Exposition of 1889.

Sensitive to this rebuke to his profession, G. W. G. Ferris conceived and worked out the first Ferris wheel design, coldly received by the other engineers of the Chicago Exposition.

Spending \$25,000 on plans and specifications, Ferris persisted until he obtained his concession in December, 1892. Afterwards, a joint stock company was organized for the construction of the Ferris wheel.

On March 20, 1893, ground was broken for the foundations, and three months later this conspicuous mechanical wonder began to revolve, standing about midway in the recreation grounds. The wheel, 320 feet in circumference and 30 feet in width at the outer rim, rose from a platform raised 15 feet above the ground. Each rim was a curved, hollow frame of iron containing another wheel. The iron axle was 3 feet thick, 45 feet long. A steam engine furnished power.

Ascending a broad staircase, passengers passed through a doorway into a cheerful looking compartment with rows of revolving chairs on either side and plate glass, iron-barred windows. There were 36 such cars, each with an iron, wood-covered frame. They were 27 feet long, 13 feet wide and 9 feet high, with a loaded weight of 13 tons and seating accommodations for forty passengers.

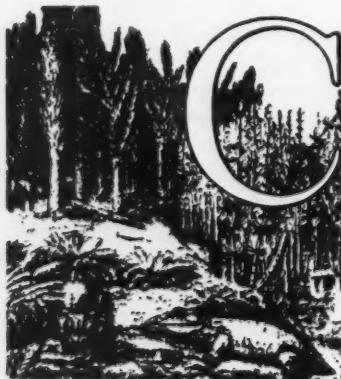
In each compartment was a conductor who, by calling attention to the views of the Fair grounds during the twenty-minute trip, distracted passengers from possible fear of falling.

INLAND BOATING

[Continued from page 197]

"To become whole with it man needs his boat and a friend or two to help him work it. These together can compete with the spectacle he has challenged, and it is not strange that his boat should become a loved and almost living thing."

Mickie, Fran, Bill, and I can only say that, with the passing of these five years, we have become whole with the waters on which we have cruised, for we have competed with them and the elements, and we have made many valued new friends. Our boat has surely become a loved and living thing.



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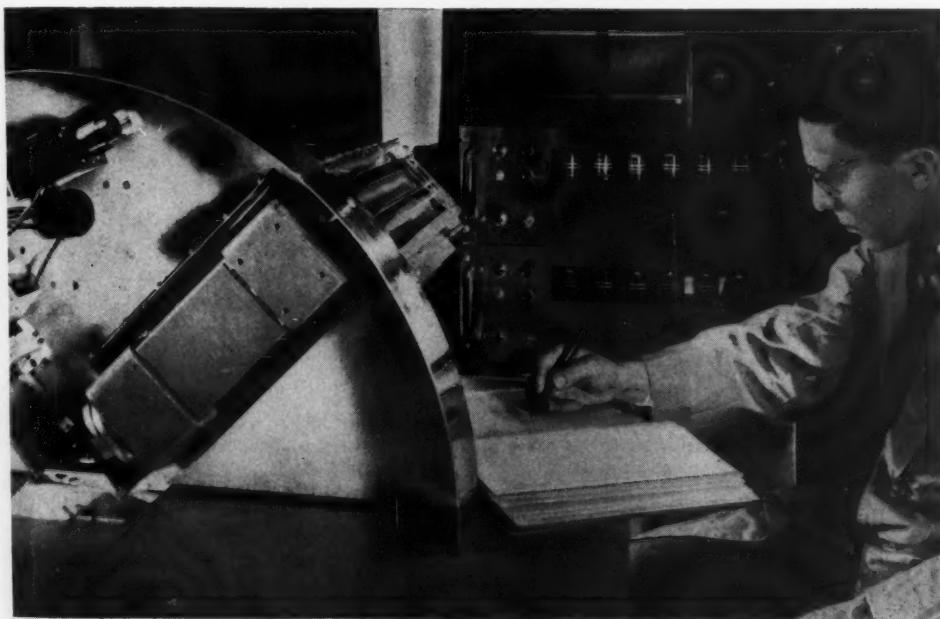
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TRADEMARK

ART AND NATURE BOOKSHELF

AFRICAN SCULPTURE

By LADISLAS SEGY

Dover Publications, Inc., New York, 1958 (\$2.00)

34 text pages, 1 map, 164 plates.

To those persons whose reaction to the sight of a spider is one of shuddering horror and a hope that it will go away, I always recommend the reading of John Compton's *The Life of the Spider*. This book imbues a reader with a warm feeling of sympathy toward spiders one and all, coupled with the tender thought that, after all, most of them are probably mothers.

To those whose reaction to a specimen of African sculpture is similar to that of a spiderphobe to a spider, I now recommend Ladislas Segy's *African Sculpture*. It establishes the same rapport with the at-first-glance bizarre, grotesque, and vaguely monstrous production of the human hand and mind that is African sculpture as does Compton's book with spiders.

While African art work of all kinds had been well known to such queer people as ethnologists, it was only with the turn of the present century that African art as a sophisticated artistic effort burst upon European artists. So powerful was its impact that some give it the credit of being one of the well-springs of the Cubist movement of the early twentieth century. Segy doubts its power in this regard. He thinks it encouraged the Cubists along a path they had already begun to tread, does not accept it as a cause. He does ask the reader to note its ability to arouse emotional reactions even today, however, suggesting that its effect on a less prepared audience must have been very powerful.

To reach an appreciation of African sculpture, we must divorce our tastes from those

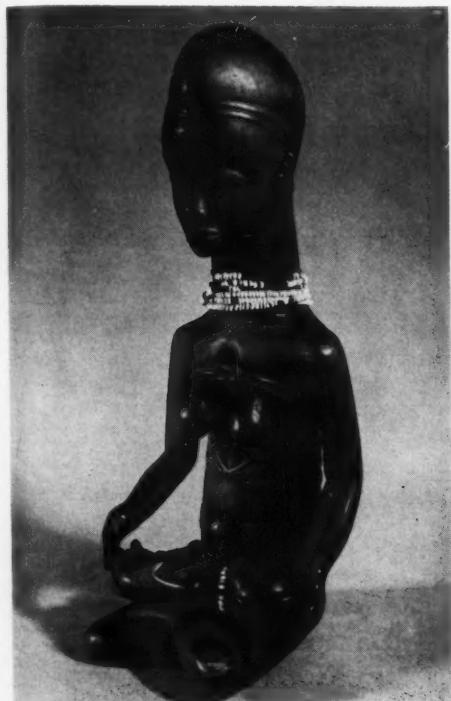
of our conventional associations with Classical art and its derivatives. The emotional appeal of our conventional cultivations, ideal forms, landscapes, patterns, leads us to study each new presentation in relation to its approximation to the ideals of beauty and proportion inherent in our Western civilization.

Not so with African materials. They are not meant to be approximations of ideals. They are tools, objects of use, items used in the furthering of burial ceremonies, passage rites, ancestral cult functions, and the like. They are efforts of sculptors to produce tangible expressions of the power of the spirits that people the African world. Essentially this deeply mystical, religious content of African work is what Segy thinks creates its interest even to us of a different heritage. Its beauty is the beauty of strength, not the beauty of reaching for an ideal.

Mechanically, the basic characteristic of African sculpture is cylindricity. Most statues are carved from trunks or branches, and they retain the general roundness of these materials. This gives a three-dimensional effect and contributes to the monumental feeling of many quite small pieces.

African sculpture is symmetrical, balanced. It is not narrative or illustrative, not part of a larger story, but a thing in itself. It carries an impression of latent force, of imminent action, of—I think this is the best word—springiness, as if the little wooden man were about to hurtle from his crouching place. The European shows his subject in motion; the African uses a sort of understatement, a kind of about-to-happen feeling that makes a viewer almost part of the contemplated action.

African sculpture is frequently phallic in



AFRICAN SCULPTURE FROM THE CONGO (13" high)
Karl Collection of Carnegie Museum

effect, as a result of its columnar and symmetrical properties as well as deliberate plan. Genitalia are frequently exaggerated. This exaggeration is, of course, usually sympathetic magic frozen in wood and latent with force, often a device to assure fertility. It is no more lewd than the Venus of Willendorf!

Another component of the grotesqueness of African art to us is the group of devices used to heighten special effects. Faces are ordinarily abstract, as befits the physiognomies of impersonal forces. They contrast oddly with elaborate coiffures, striking color combinations, combined animal-human figures, incisions, and relief carvings.

Segy holds that technically African sculp-

ture in general makes use of the interplay of round and angular shapes. This he sees as a psychological device of plastic configuration; it creates the opposition of feminine roundness and male angularity that expresses the tensions of life seeking fulfilment. He may be right. This reviewer does not feel competent to discuss this phase of Segy's work, but does recognize it as a valid artistic approach. The play of two-ness, good and evil, male and female, action and repose, lies behind much artistic effort in other cultures as well.

The best African sculptures come from the west coast and central Africa. Specific recurrent styles are apparent for various tribes and culture areas. Not even modernism with various Western ideas and materials has erased the essential continuity of tribal art styles.

The clarity of explanation, the economy of words, and the profuseness of illustration are matters to be highly commended. Use of plates is awkward because they are not always distributed in the order of text references to them. It is regrettable that Benin bronzes are not discussed. But these are minor matters when weighed in the balance against the excellent qualities of this work. Segy has prepared a most useful book.

—JAMES L. SWAUGER

Dr. Swauger, who is assistant director of Carnegie Museum, attended the annual meeting of the Society for American Archaeology, of which he is treasurer, at Norman, Oklahoma, early in May. In addition to some worthwhile papers and many interesting people, his most glowing memory is of jogging with a host of Indians in a mourning dance for forty-nine long-lost warriors. Don W. Drago, of the Museum staff, and William A. Ritchie, of the New York State Museum, gave a joint paper on Adena migrations that was enthusiastically received.

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